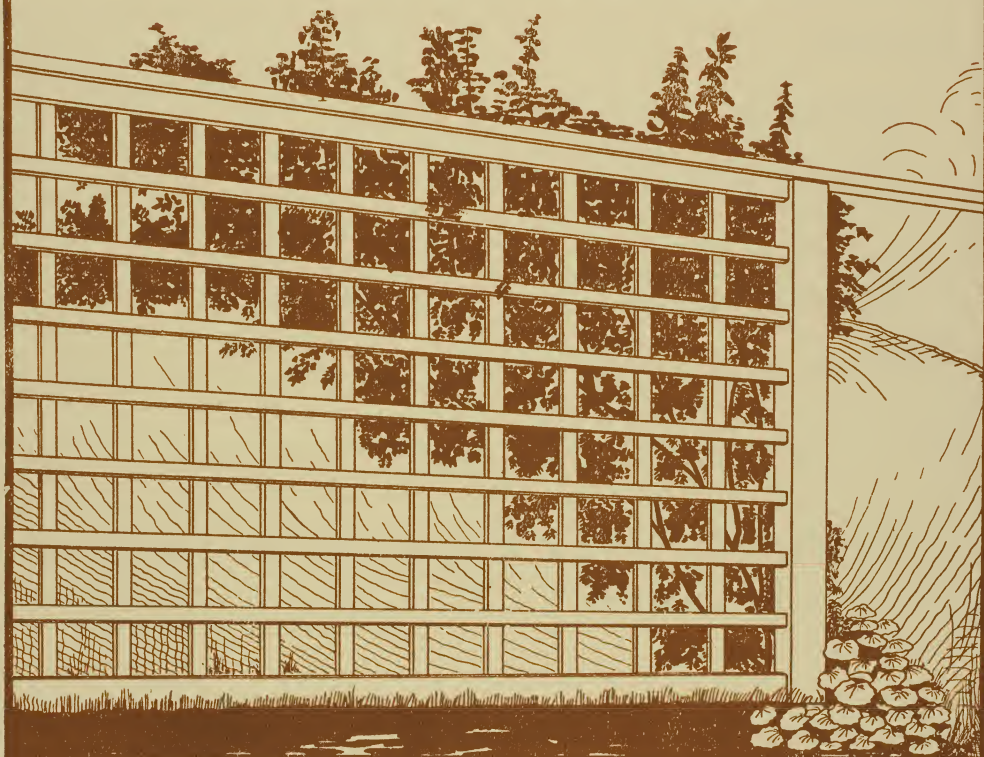


California Garden



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SEPT. 1922

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The California Garden

*Published Monthly by the San Diego Floral Association
One Dollar per Year, Ten Cents per Copy*

Vol. 13

POINT LOMA, CALIFORNIA, SEPT. 1922

No. 15

Latticed Rooms and Garden Trellises

The California Garden is becoming more and more important in its relation to the home and very properly so as it is the chief reason for the unique attractiveness of the homes here and it should be made the most of.

It is perhaps not so apparent to you who love and understand gardens; the need of emphasizing this point, but in our work it sometimes seems to me that the out-of-doors is less used here than it is during the seasonable months in—New York state of my childhood for instance.

Porches really are little used here and even the sleeping balcony seems to be losing out.

Seldom do you see a man enjoying his evening cigar or reading his newspaper on the lawn as you do in the Eastern summer. I have never known here—what in my Methodist childhood were called "Lawn Socials" with the Chinese lanterns, flags and long tables spread with ice cream, cake, strawberries and lemonade. There are really but few people in San Diego who ever serve a meal under the trees or any place, for that matter, except in the proper dining room.

Of course there are numberless reasons for this state of affairs which I do not need to discuss—but in a climate which boasts so much of its out-of-door life and where such life is so easily possible it seems strange that so little is made of the opportunity. We send East pictures of our winter rose gardens and yet tempt the winter out of doors here little more than we ever did in the East. Most of us do not live out of doors the year around as we boast we do—really could—and surely ought to.

The real reason for our not living out of doors is not the ocean breeze which, thank goodness, blows all day—is not the continuous—(again thank goodness)—sunshine, but rather, it seems to me, because of a wrong conception as to how dwellings should be planned in this country. If prejudice and precedent have a strong hold anywhere it is in a man's ideas when he builds a home. An architect is usually as badly tied down by precedent as a lawyer and more sadly yet it is not by what has been done during the past of this California that binds him but it must be the past of Iowa or eastward.

Dark colored houses, high pitched roofs, imitation thatch, small windows, porches covering the windows of living rooms and such eastern ideas have no more place in Southern California than a snow-plow.

A man who has lived within the Arctic circle and all the way down to below the equator—recently told me that San Diego is the one place to live. I believe this is true but still we must plan our houses to fit the local conditions and to guard against what few difficulties there are and to make the most of all the glorious air and sunshine that is here.

A house should first of all be livable. I would rather see some errors as to style details than to have the most perfect copy of an English house—for instance—in which there was never a detail that had not been used in England. Architecture gradually grows to satisfy the needs of its location. This is the way styles develop and it is a great mistake to import a house bodily from a land of different climatic conditions.

The earliest builders in this state—whether knowingly or not I cannot say, made their dwellings to fit the local conditions.

This fact has been much impressed on me while visiting the old ranch houses—as the Wahoma ranch house. The patios were made to live in. They were sheltered from the wind, so located as to have the warm sun or the cool shade as you desired and they were as much closed off from the outer world as any room in the house. No other one detail in California architecture has impressed me quite so much as the fireplace in the servants' courtyard or patio at the Wahoma ranch house. Here the attendants could sit in comfort during the cool evenings while they awaited the end of the festivities in the big ranch house. Can you think of a better bit of color than these fellows sitting under the open sky surrounded by the high adobe walls, a great inclosed fire crackling before them, some smoking, some singing, some even sleeping—and all of this out of doors—in a patio. A most obvious way of meeting a condition and the result is charming.

The most successful houses out of our own office are those which have been planned in

exactly this spirit.

So—to repeat—there should be more thought given in planning homes to a closer unity of house and garden or in other words—to the means of making more open air living possible and attractive. Of late the garden has been thought about and studied in connection with even the small homes. In fact some of the most interesting recent landscape work has been the garden planning for the small house on a city lot.

There are various ways of uniting the house and the garden;—of making the garden part of your home. Perhaps the most familiar of these is the pergola and when well studied,—when the structural parts are in keeping with the house in style and material,—when the vines have made their growth,—the relation between the regularity of the pergola and the irregularity of the vines becomes so intimate that the transition note is perfect.

Pergolas have come to be sort of out-of-door rooms—they have furniture of various sorts and much thought has been given to make them habitable. Among other things—the spaces between columns have sometimes been filled with lattice or trellis work so that the foliage may form a sort of screen to keep out the breeze and some of the sun. The idea came, partially no doubt, from the lath house which most gardens have in a more or less crude sort of way for propagating purposes.

No matter how crude these lath houses may be,—whether large or small,—whether they are the permanent home of certain plants or only a propagating house for the garden, they always have a charm of their own,—an atmosphere different from any other building.

The warm humid air, the scent of the plants, the streaks of sunlight, in fact the out-of-door in-door feeling it gives one is irresistible.

Now from those two things, the latticed pergola and the lath house it does not seem to me a very long step to a real latticed room, built in direct connection with a residence.

Just this phase of the latticed work is a new idea,—one which can be used in but few climates. It is possible here, however, and it has been done to some small extent, with excellent results.

No more wonderful transition note from the house to the garden can be thought of. The possibilities of such a room are infinite. It is not only for use by day, in fact they are even more effective by night. The artificial light on out-of-door foliage, the garden walks and the flowers, all inclosed in a pattern of lattice—as you step from the usual room, furnished in the usual manner to this new atmosphere,—the effect is a sort of pleasant shock. When I first saw one of these rooms I found myself walking from the living room into this garden room, over and over again just to enjoy the sensation of coming into

this new sort of place from the old and accustomed.

My chief joy in a house with a patio has been the evening in this closed-in, yet open space where there is privacy and quiet in the open air. The latticed room has a similar charm but, I believe, more possibilities. A combination of the two is possible and I think would be an improvement on the patio as we now use it.

There are two very definite things to be considered in building one of these garden rooms. First—the architectural or structural part and, second—the planting. I am capable of discussing only the first of these.

Lattice or trellis work, as it is called in architecture, is the dominating feature of this work and the designing of such a room, outside the purely structural problem, consists mostly of designing the lattice patterns.

Lattice is an evolution of the past, and has as rational a function as any other architectural feature in the construction of buildings. It possesses an imaginative quality and its use in contrast with the more solid expressions of architecture instils a feeling of lighter, happier things. Its shadows are like those of branches and the meshes of its pattern with the twining foliage form a mystic net which draws one away from ordinary things.

Trellis work is as old as architecture in China, Arabia, Egypt, Italy, France and Spain. There are trellises shown in the Roman frescos at Pompeii, picturing how they were used in old China and Japan. The bridges over which the princess flies to her lover on the old Willow Plate—is a familiar example.

In the oriental work, as in the houses of Cairo and other Levantine cities, the projecting windows are filled with very elaborate lattice. The idea of this in the Moslem work was to provide an opening for the free passage of air while the inmates were concealed from view. These bay windows or orielis, of no great projection, supported on corbels or brackets—along the walls facing the streets are one of the most familiar sights of Cairo and other cities of the Levant. These are sometimes only a cage like projection to shelter a small seat or perhaps a water bottle of porous clay.

This use of the lattice is more or less familiar to us here, as these details were carried to Spain by the Moors and from Spain we have been much influenced in the new architecture of California.

Most Arabian decorations have their basis in the trellis motif or arabesques filled with intricate design. The Moors in Spain made a very wonderful,—perhaps the finest development of this sort of design. The skillful use of linear combinations,—that is the combining of various straight lines in a design is an indication of an advanced stage of accomplishment.

In the Moorish buildings as the Mosque of

Cordova or the Alhambra at Granada, there are endless decorations of trellis work which are very beautiful.

This work of the Moors in Spain should have a very direct influence on the trellis design to be used with the Spanish type houses in California and should be studied by those who build either one of these garden rooms, a simple lath house arbor, a latticed pergola or even a simple trellis to be placed against a building or a garden wall.

In the Moslem countries the development of these latticed screens even reached a point where the members were turned and still crossed in the interlaced design. This gave rise to spindels which are used so much in Spanish architecture.

Beyond a doubt lattice reached its best development in the Orient rather than among the Christian nations.

Due to the perishability of the wood of which they are made there are few examples of trellis work which date farther back than the eighteenth century. There are, however, a great many examples of these extant.

A French manuscript of the fifteenth century contains a very fine example of trellis work in a medieval garden and most of the French gardens that remain contain various examples of this work, as at Blois.

The French work was inspired mostly by Italy but as in other architecture France gave it a perfection not to be found elsewhere.

There are wonderful and elaborate trellised pavilions, containing usually a piece of sculpture, which form the center of these very old gardens. These are sometimes the famous Temples of Love and the statue commonly used was God of Love. The one in the Trianon is perhaps the best known. This pavilion is situated on a little island in the center of the garden pool, with canals leading toward it.

The development of lattice in Italy and England is not especially important, although most of the work in the eastern part of the United States was influenced by England. This means not nearly so much to us here as the Moorish or Spanish work.

The modern trend in the European countries has been very much to the fantastic both as to pattern and color. The pattern is over ornate and the colors vary from the gayest yellows and scarlets to black. This does not seem a rational development. Trellis should not be over ornate or too gaudy in color as it then will not convey the idea of a consistent decorative feature.

American architects have shown more decorative refinement and consistency in trellis design. There should be harmony between all parts of a building and its appendages and no one feature,—unless it is of the utmost importance to the design,—should be so complicated and conspicuous that it destroys this harmony. Lattice work is seldom such an important feature. Restraint is of greatest

importance in residence design, more so, perhaps, on the exterior than on the interior design.

In Europe, due perhaps to the dominance of Masonry architecture the tendency has been to limit the use of lattice to isolated garden pavilions and arbors. Our own eastern colonial architecture had wood for its chief material and the trellis work was used in more direct connection with the buildings. No doubt many of you remember various phases of this work in New England such as the grape arbors, the trellis over the gateway of the white wooden fences, the latticed "summer house", the enclosure for the old windlass wells, and so on.

These things had a very important place in the colonial architecture and the work reached a degree of excellence beyond that of old England from which the inspiration came.

The colonial lattice was usually painted white, but occasionally green. The white lattice in connection with the white buildings,—with the lattice pattern picked out here and there by the green of the foliage had much to do with the charm of the colonial houses of New England.

This is a short survey of the development and use of lattice which as I said before is the chief part of the design for a garden room.

The style of the lattice should first be in keeping with the architecture of the house. The particular pattern depends somewhat on the sort of planting which is to be used but as a general rule should not be elaborate for while this room may be one of the chief joys of the house,—architecturally considered in the ensemble,—it is not the most important thing and should not be made conspicuous.

The Spanish type of house, so far as the exterior is concerned, is perhaps best for this part of the country. With this style the Moorish lattice should be used. The two make an incomparable combination. However, no matter what the style of the house the lattice should be in keeping.

Structurally these latticed rooms or garden houses admit of wide variety of plan and elevation. Roofs may be domed, barrel vaulted, pitched, curved or flat. These long slender pieces of wood are easily made to fit almost any form. In the plan—there may be pavilions built into the side walls,—either semi-circular, polygonal or rectangular. These make effective locations for special plants, garden furniture or a fountain.

The shape and location of the beds for planting is important and when properly placed with some high growing plants in the center bed the room may be made to appear much larger than it actually is.

Above all things else do not try to cover up all the lattice with foliage. This is a common mistake here where the plants grow so quickly.

Many a good piece of architecture is absolutely lost beneath the vines. There is no es-

pecial attraction about a hump on the ground overgrown with vines. There should be the proper proportion between the lattice of these rooms and the foliage which grows upon it. Otherwise the room might as well be inclosed in chicken wire. One of the greatest charms of a latticed room is the contrast between the regular pattern of the lattice and the interlaced stems and foliage of the vines.

The pattern of the lattice may be varied if the room is large enough. One style set in panels and inclosed by another type. Alternating bays may be of different pattern and the side pavilions can vary from the main design.

For small spaces the pattern should be limited to rectangles or simple figures of the same size as variation in patterns makes a small space appear crowded.

Attractiveness in architectural lattice is achieved by using a diversity of motifs and by dividing the work into ornamental panels. The patterns need not be complex but should be well chosen and in good proportion.

Lattice work is not necessarily a flimsy construction. It should be built of a damp resisting wood, as white pine or redwood and only galvanized nails should be used for a permanent construction.

If you wish colored lattice, white, green or grey are the best colors although for small affairs brighter colors are effective. With a Spanish type house the uncolored redwood is best but it should be given a good coat of raw linseed oil.

When well built this work lasts a long time. There are rose trellises in New England still in good condition which records show to be over 100 years old. They were made of white pine painted.

In Rhode Island I have seen the latticed arches over the gates to farm houses still standing when the house had fallen to decay.

Lattice is a fascinating medium, perhaps the most versatile in architecture. It is easily made and has all the lure of the simpler, square stitching of our childhood. Once your hand is in, it leads you on and on.

There is something fundamental about this making of patterns with straight lines only. It has come down to us through all recorded design of the centuries past and it still has a strong hold on the human mind.

Main 285.

LOUIS J. GILL,
Architect.

WITH NO APOLOGIES WHATEVER

By Pearl La Force Mayer.

Some plants with me beneath a shady bough,
A batch of good leaf mold, some pots (and
thou

Big husband mine, to do the heavy work)
Oh boy! but life is paradise enow!

—BUY W. S. S.—

..The Fall Flower Show will be held September 30th and October 1st. Get ready to exhibit now.

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The Sept. & Oct. Gardens

BALBOA PARK NOTES

By J. G. Morley.

The dahlias in the Park are now at their best. The location of the finest is south of the peristyle of the organ pavilion, where about one thousand plants are in bloom. These comprise all shades of color in the various types, cactus, decorative, show, peony-flowered and collarettes. The majority are seedlings, some of which have been grown in the Park Department from our own seed for three years, others two years, and the majority are this year's seedlings. The same may be said of the other plantings in the Park, on the West Boulevard, on the knoll opposite Grape street, on Sixth street, near Juniper, altogether there are twenty-five hundred plants in bloom.

Zinnias are now at their best. The Montezuma Garden in Balboa Park, in the former Exposition Grounds, is now a mass of bloom. Some beds are in separate colors of yellow, pink, orange and crimson, also mixed colors in the large center bed, which is bordered by the small flowering variety, Red Riding Hood. In the garden on the north border, the little yellow Mexican variety is now a mass of bloom and is very pretty at the present time.

The great improvement in Zinnias the past ten years has made it one of the most popular of our summer blooming annuals. Twelve years ago Zinnias were not a popular flower, both the color, quality and size of the flower did not generally appeal to the taste for general planting. The great strides in their improvement are the result of hybridization and selection by two of California's most noted hybridizers of flowers, Mr. Fred Howard and John Bodger & Sons of Los Angeles. Mr. Howard was the first in the field with his giant flowered varieties, and Mr. John Bodger, Sr., was a close second, and he has since brought out the large dahlia flowered variety, the Picotee, etc. At Bodger's seed farm at El Monte, near Los Angeles, there are about twenty acres of Zinnias in flower at the present time for seed. This gives an idea of how extensive and popular the Zinnia has become for the garden.

In the area south of the organ pavilion, a fine display of cannas are in bloom. The best variety, the Firebird, a beautiful, brilliant red, with immense spikes of bloom. Other varieties are Uncle Sam, orange scarlet,—California, orange,—Venus, rosy pink,—Mrs. Alfred Conard, salmon pink,—Mrs. Geo. Strohl-ein, crimson,—Gladiator, yellow and red,—

Continued on page 8

THE VEGETABLE GARDEN

By Walter Birch.

Now that vacation time is over the season is right to all of those who do not take their rest by working in their gardens (you know, a change is as good as a rest!) to prepare your garden plot for fall and winter garden.

Our San Diego climate is such that we can raise a long list of vegetables here during the winter months, with less work and less attention to insect pests than in the warmer months of the year.

Be sure to thoroughly prepare your soil before planting, spading to a good depth and leaving in the rough, if only for a few days to allow penetration of sun and air. After this carefully break up all lumps and make a thoroughly good seed bed by raking down to a fine surface.

Most of our soils here need a certain amount of lime and fertilizer. Hydrated lime and gypsum are very beneficial in breaking up heavy soils and making them easier to work, and well rotted manure is very valuable in most soils, more particularly in the light sandy soils that are deficient in humus. This can be supplemented by using good commercial fertilizer from time to time on the growing crops, or where there is a good supply of humus in the ground, commercial fertilizer alone gives very good results. At this time of year when our fall rains have not started, most of our soil is dry and hard to break up, so it pays to soak thoroughly before spading, and then when the soil is dry enough to separate easily, spade thoroughly.

The ground should be wet enough at time of seeding to sprout seed sufficiently to bring it well above the ground before it is necessary to wet it again. Be careful in planting your seeds to get them in the right depth, most small vegetable seed should be planted from one quarter to half an inch deep, beet seed about one inch and peas and beans from one and a half to two inches.

In laying out your garden do not plant the same vegetables in the same place you had them last. In type and character of growth the succeeding plant should differ as much as possible from the plant which it follows. This both for the purpose of avoiding insects and diseases, and to insure the second crop shall be thoroughly nourished. A good plan is not to have root crops such as carrots, beets etc. or cabbage, brussel sprouts, or tomatoes and peppers follow each other. Divide the plants into root crops, fruiting crops

Continued on page 11

The California Garden

A. D. Robinson, Editor
Office, Roscroft, Point Loma, Cal.

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EDITORIALLY

We offer no apology for the free use of our scissors upon the English Garden magazine "GARDENING ILLUSTRATED" because we found in its pages more about California plants and shrubs than we have ever seen in our own papers and we know there is no such sure way of interesting folks in their own as to have others from away off take notice of the same and further as these English have to treat our native stuff as tame we may gain a hint as to how to tame it. Frankly we are peeved to read that our Fremontia will grow in England and wont on Point Loma or has not yet, and our Matilija poppy is growing in London gardens.

We wish Banbury England were not so far away the reason is easy to find when you read this notice taken from the same paper:

"Bird Scarers.—Always Chiming and Shining. Protect your Strawberries and other fruit. Birds are TERRIFIED."

That is what we will need in a month a real old wild harum scarum terrifier for that darned sparrow that has never shown a bit of fear of anything we ever did for him yet.

Here is a Classification of Exhibitors from the Bulletin of The Dahlia Society of California:

"All commercial growers, gardeners, nurserymen, florists or any person hiring a steady gardener shall be classed as "Professional". Business cards and letterheads shall also constitute professionals.

"Semi-Professionals" are those who do not hire a steady gardener and who do not make a livelihood from Dahlias, but sell or trade Dahlias for profit.

"Amateurs" are those who grow Dahlias for pleasure and do not sell or trade for profit.

AUGUST MEETING

The regular monthly meeting for August was held at the residence of Mrs. Maud Frary Tuesday the 15th at 7:30 p. m.

After the business of the evening was transacted the subject for the evening was taken up, "Seed Sowing for fall and winter Blooms." The speaker for the evening was Mr. John Morley, who needs no introduction to San Diego flower lovers and growers, his most excellent paper was published in California Garden for August and has been read and put to use by hundreds with great pleasure and profit I am sure. After this talk Miss Mould asked that a name be given for her yellow seedling Dahlia (1921) of which she brought specimens, from about forty names suggested the one of "Miss Mould" given by Mr. Cushman, and chosen by Mr. Morley was adopted, with a slight change by the President, who said "we were a democratic association and the dahlia should go out to the public as "Emily Mould", many beautiful specimen dahlias were shown, among them a large basket filled with blooms from Balboa Park. After a general talk the company dispersed tendering a vote of thanks to the hostess for her hospitality.

A departure was enjoyed by members and friends of the Association on Sept. 1st. 10:30 a. m. A morning meeting at Mission Cliff Gardens, and this is really the time to see gardens in their freshness and beauty. About forty went thru, everything was given close inspection and caused favorable comment, especially the Lily Pool. A short but much to the point talk was given by the President who showed his appreciation of the morning, by bringing his whole family with him.

MARY A. MATTHEWS,
Secretary.

DAHLIAS FOR FALL SHOW

My efforts this year to try and obtain blooms at the right season for our Fall Show are largely experimental. Success, or otherwise, will be determined when the show comes.

For the past three weeks, I have been cutting off all old and useless growth and constantly disbudding to control the number of shoots and blooms on each plant. They have had two dressings of charcoal worked well in, also deep cultivating a good way from the plant to avoid injuring the roots. Liberal water and a weekly dressing of liquid fertilizer composed of chicken and sheep manure with a table-spoonful of household ammonia to each pail of liquid. This treatment will be continued until the show.

I try each year to keep back a few plants for late blooming to be at their best this season of the year. This is a hint for the future.

EMILY T. MOULD.

Patronize the Garden Advertisers.

OCTOBER MEETING

October meeting will be with Mr. and Mrs.
L. A. Blockman, 3260 First Street,

Subject- Seasonal Work by John Davidson,
of Mission Cliff Gardens.

A PLACE OF JOY

There is a charming, sweet retreat—

A wonder place that I call mine,
With trees and cines and giant ferns
And flowers and shade and gay sunshine
In my California garden.

I wander down the shady paths

Or read and rest in quiet peace
And worldly troubles are forgot—
From cares I find a sweet release
In my California garden.

Sweet symphonies await me there

In blended tones of droning bees
And melodies of singing birds
That come to rest within my trees,
In my California garden.

The floweret bells they ring for me,

The fountain's music sweetly plays,
The sunshine lights my garden paths
As there I spend the long sweet days
In my California garden.

So if a tried or lonely heart

Some happy solace fain would know
Just let him plant and love and tend
The magic flowers that will grow
In my California garden.

PEARL LA FORCE MAYER.

3218 Laurel street, San Diego.

SUPPORTS FOR VINES

By K. O. Sessions.

Vines need support if you wish them to grow rapidly and if just the tip ends of the lateral branches that develop are nipped once in two months, the leading and top-most branches will grow all the faster.

Sometimes we want the vine to spread then nip the center of leader and let a few main laterals grow.

It is almost the fashion for San Diego houses to have wide overhanging eaves and generally the climbing roses and other vines are trained against the house and soon they are beneath the eaves. This is a serious mistake.

All trellises should either stand out from the wall and be perpendicular with the edge of the eaves or they should start from base of house out to edge of eaves, so the vines cannot grow beneath thereof.

Most vines need dew and rain on their

stems and leaves.

When beneath the eaves they are very dry which very seriously harbors scales and other pests.

Chicken wire is the poorest trellis material. The simplest and least expensive is to make a trellis of telephone wire by twisting twice, loops three-quarters of an inch in diameter, one foot apart along the wire, fasten about three in a group two to three feet apart to the ends of rafters or edge of eaves and bring the lower end together at ground and wrap about a boulder or brick which bury one foot back of the vine. This will make a fan-shaped trellis.

The little loops in the telephone wire trellis are to tie the strings into that will tie up and support the vine. Never allow the vine to twist around the wire.

Also a neat trellis of telephone wire could be made in one foot square mesh. When fine gage wire is used, the vine is soon so imbedded and twisted into the wire that its main stems are injured. If fine mesh, never less than two inch is used. Always tie the main stems to it and do not weave the stems in and out.

Remember how long our vines live and how large they grow here.

The only exception to this trellis plan is for the vines that cling and need no support. *Ficus Repens* and *pumila*, *Boston Ivy* (*Ampelopsis Veitchii*), *Bignonia Tweediana*.

A wooden trellis three to four feet wide and with the bars ten to fourteen inches apart and as tall as you wish is excellent for vines.

Material can be made of pine but the part going into the ground must be of redwood. They should stand out from the house at least ten inches or more. All vines should be planted twelve to twenty-four inches from the base of the house.

Picnic in the Park, then take in the Flower Show, Cristobal Building, Sept. 30 and Oct. 1.

NOTES ON ERICAS

By K. O. Sessions.

We are grateful to Mr. Coolidge for calling our attention to the beautiful heathers in variety, and may I call your attention to their requirements for successful culture.

First, they prefer fine and sandy-like soils and especially leaf-soil. They do not flourish with rich fertilizers, in fact only a little very old as a top dressing should be used after the plants have some age and are hungry.

They should never be dug around or cultivated. Keep weeds away, by pulling them out. Keep the soil from baking by keeping it well mulched with cut lawn grass, shavings or leaf soil.

They do not flourish on a lawn or beside a lawn where they are watered about every day.

They are a great deal like our wild shrubs

of Southern California. They make their growth, bloom, and then they like to rest awhile. They do very well together, however, in a properly arranged group. *Erica Blanda* blooms in September; *Erica Melanthera* in December to March; *Erica Gracilis* in October; *Persoluta Alba* and *Rosea* in March; *Mediterranean Hybrida* during late winter and spring, while *Regerminans* and *Charlesiana* are very free and continuous bloomers. All the above are successfully growing around San Diego.

The new varieties mentioned by Mr. Coolidge should be tested out in this locality and no doubt they will be a success.

There are possibly 200 to 300 varieties of the heathers—mostly natives of South Africa. The heathers of the cooler and damper regions, like Scotland, do not flourish in this climate.

BALBOA PARK NOTES

Continued from page 5

King Humbert, orange scarlet,—Wyoming, orange, and the San Diego, orange yellow.

Planted among the dahlias are African and French marigolds in full bloom, taken altogether, this garden is a profusion of flowers, and is well worthy of a visit by our citizens.

Shrubs in flower at present are *Abelia Rupestris*, *Hibiscus*, *Myrtle*, *Oleander*, *Plumbago*, etc.

The *Abelia Rupestris* is one of our best flowering shrubs and they have been planted in the Park very extensively. They are also one of the best shrubs to use for hedges, as they will stand trimming twice a year and still produce an abundance of flowers on the small twigs. After the small white flowers have fallen from the bushes, the plants are still beautiful through the autumn, as the sepals and foliage change to a charming brown color, and are very decorative to use in the house, as they will keep fresh for two weeks after cutting. This variety is a native of China and is the one chiefly grown in this country. There are several other varieties which, however, have not been extensively disseminated in American gardens.

Hibiscus—these shrubs cover a wide field, both the deciduous and evergreen varieties. *Hibiscus Rosea Chinensis* is the one mostly grown in Southern California. They are one of our choicest shrubs of easy culture, very floriferous, and deserve a place in every garden. This is the season of the year when they are at their best, both single and double, in several shades of red, pink and yellow. They are natives of Asia, mostly from tropical sections, and should be planted where there is no danger from frost. *Hibiscus Mutabilis* is a variety that grows into a small tree and produces a double pink flower and changes to red. This *hibiscus* was introduced into Florida a number of years ago under the name of the Cotton Rose and the Confederate Rose.

Why it should have been named so, I cannot understand, unless it was a local name given to it by the introducer.

Myrtus Communis and *M. Microphylla* are our best shrubs for this vicinity. They may be grown naturally with an occasional pruning, or planted as a hedge and also as specimen plants in tubs and garden vases. They may be trimmed several times a year to any desired shape and size, the foliage being a light shiny green and gives a pretty effect in whatever way they are used. When grown without pruning, they have a profusion of pretty white flowers at this season of the year.

Oleanders have been so beautiful this season that it seems that more should be planted, especially in large gardens. They may be grown as a large shrub or a small tree. For planting on narrow streets with small parkways, they are very satisfactory if well cared for. However, oleanders have one great drawback, they are very susceptible to scale, especially to black scale, and that, no doubt, is the reason they are not so extensively planted as their merits deserve. The colors of the flowers are all pretty, and they may be had in white, pink, crimson, red and yellow, in both single and double varieties.

Plumbago Capensis is a semi-climbing shrub. It may be grown either as a shrub or as a climber. They are now in full bloom with their light blue flowers. They are especially noticeable at this season as there are very few shrubs with blue flowers. Other varieties are *Plumbago Coccinea*, with red flowers,—*Plumbago Zealanica*, white flowers, and there is also a very pretty dwarf variety, *Plumbago Larpentae*, color a deep azure blue and is very fine for low border planting.

Seed sowing for the present month is the same as recommended the month previously.

The FLOWER SHOP



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CRISTOBAL BUILDING, BALBOA PARK

Section A.—Open to Professionals

- Class 1. Best collection of decorative plants arranged for effect in space about 10x10 feet.
- Class 2. Best collection twenty-five shrubs for garden use.
- Class 3. Best collection fifteen vines.
- Class 4. Best display of potted or boxed ferns.
- Class 5. Best specimen fern; any variety.
- Class 6. Best fern hanging basket.
- Class 7. Best hanging basket other than ferns.
- Class 8. Best decorative plant.
- Class 9. Best new plant or flower not shown before.
- Class 10. Best pair tub or urn plants standing exposure.
- Class 11. Best collection potted plants.
- Class 12. Best collection Begonias, cut or potted.
- Class 13. Best collection Dahlias.
- Class 14. Best collection San Diego County seedling dahlias.
- Class 15. Best six varieties "Cactus" three blooms each.
- Class 16. Best six varieties "Decorative" three blooms each.
- Class 17. Best six varieties "Paeony" three blooms each.
- Class 18. Best six varieties "Single" three blooms each.
- Class 19. Best six varieties "Pompon" three blooms each.
- Class 20. Best vase, basket or other arrangement of Zinnias.

Section B—For Amateurs.

Dahlias

- Class 21. Best display Dahlias.
- Class 22. Best three varieties "Cactus", one bloom each.
- Class 23. Best three varieties "Decorative", one bloom each.
- Class 24. Best three varieties "Paeony", one bloom each.
- Class 25. Best three varieties "Single", one bloom each.
- Class 26. Best six blooms "Pompons".
- Class 27. Best six blooms "Collarettes".
- Class 28. Best collection San Diego County Seedling, one bloom each.
- Class 29. Best collection recent introduction.
- Class 30. Best one bloom Cactus.
- Class 31. Best one bloom Decorative.
- Class 32. Best one bloom Paeony.
- Class 33. Best one bloom Single.
- Class 34. Best one bloom Pompon.

Class 35. Best one bloom Collarette.

Class 36. Best one bloom San Diego County Seedling.

Class 37. Best vase, basket, or other arrangement Dahlias only.

Dahlia Sweepstake.

Section C—For Amateurs.

- Class 38. Best display of Zinnias.
- Class 39. Best six blooms red Zinnias.
- Class 40. Best six blooms red shaded Zinnias.
- Class 41. Best six blooms pink Zinnias.
- Class 42. Best six blooms pink shaded Zinnias.
- Class 43. Best six blooms yellow Zinnias.
- Class 44. Best six blooms yellow shaded Zinnias.
- Class 45. Best six blooms any other color Zinnias.
- Class 46. Best vase, basket or other arrangement of Zinnias.
- Class 47. Best display of garden Chrysanthemums.
- Class 48. Best display of disbudded or "Florist type" Chrysanthemums.
- Class 49. Best display of Pompon Chrysanthemums.
- Class 50. Best display of Asters.
- Class 51. Best display of Marigolds.
- Class 52. Best display of Cannas.
- Class 53. Best display of Gladiolus.
- Class 54. Best display of Annuals.
- Class 55. Best display of Perennials.
- Class 56. Best basket of Annuals.
- Class 57. Best new flower or plant not before exhibited.

Section D—For Amateurs.

- Class 58. Best display of cut or potted fibrous Begonias.
- Class 59. Best display of tuberous Begonias.
- Class 60. Best one specimen fibrous Begonia.
- Class 61. Best one specimen tuberous Begonia.
- Class 62. Best one specimen Rex Begonia.
- Class 63. Best collection of Rex Begonias.
- Class 64. Best specimen Rex, San Diego County Seedling, cross or hybrid.
- Class 65. Best specimen Maidenhair Fern.
- Class 66. Best specimen fern, other than maidenhair.
- Class 67. Best collection ferns.
- Class 68. Best arrangement of Begonias and ferns in bowl, basket or vase.
- Class 69. Best fern hanging basket.
- Class 70. Best hanging basket other than ferns.
- Class 71. Best foliage plant for interior decoration.

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- Class 72. Best flowering plant for interior decoration. (Must be in flower.)
- Class 73. Best flowering vine. (Must be in flower.)
- Class 74. Best collection cut sprays flowering trees or shrubs. (Must be in flower.)
- Class 75. Best collection berried shrubs (cut sprays or potted plants.)
- Class 76. Best exhibit of Bamboo and grasses.
- Section E—For Amateurs.**
- Class 77. Best dining table decoration.
- Section F.**
- Class 78. Best general exhibit by any community outside of the City of San Diego.

THREE CLIMBING PLANTS FOR SOUTHERN CALIFORNIA

Exotics they are. A trio hard to beat for covering walls and trees, and pergolas and any old thing that should be hidden from view.

The freeze of last January did no damage to two of them, even where the cold was severe, while the third one was only slightly injured. And what a gorgeous sight they are when in bloom. This combination is of three shades of yellow, moreover the combined flowering period of the three is from December fifteenth to July first. Then, too, they are evergreen, and, so far, in my experience with them, now covering a period of fifteen years, they are not preyed upon by insects of any kind.

A rare thing in vegetable life, not that they are the only vines immune from such pests; but that is another story.

I wonder if I shall be able to make clear to the mind of readers of these lines, the nomenclature of the three subjects.

Let us begin with the one that first shows its colors along about the middle of December. It is known all over this Southland under the name: *Bignonia venusta*.

Scholastics, who have been revising plant names during the last ten years, have ventured to name it *Pyrostegia venusta*, and so it may appear in up-to-date catalogs, hence this reference to the new name, which is for the benefit of plant enthusiasts who may not have a full set of *Cyclopedias*. They may have it, yet be led into buying another because of the changed name.

What a gorgeous sight a well fed, and well trained vine it is, when in full bloom. It climbs by tendrils as grape vines do.

The next to flower is *Bignonia Unguis*—cat's claw. Here the specific name is changed from *Tweediana*. I wonder where the high brows got the new name. A very remarkable thing about this plant is the manner in which it goes to the top of things. The leaves are in pairs, as are all the foliage of all *Bignonia* vines, and from between them it grows a three-clawed tendril, the claws hooked, and as sharp as needles. The arms

on which these claws grow are slightly curved, and as they grow strong they increase the tension between the vine and the points of the claws, to hold the vine tight to its support. A wonderful provision in the scheme of things, that the plant may reach above the tree tops in its native habitat: Argentina. It seeds freely and is readily propagated from seed.

The third member of this trio is known as *Macfadyena*. Bailey and Johnson, in their works say that the flowers are red and have given it the specific name *cynanchoides*. It is a mistake. The flowers are a darker yellow than those of *Tweediana*, though not nearly so dark as those of *Venusta*. The leaves are smaller but much more glossy than those of *Tweediana*, and are characterized by the same three sharp claws for climbing.

It does not seed in this climate, but the half ripe wood roots readily in a frame, covered with glass.

I am led to these remarks because I was under the impression for two years, that I had been swindled by a nurseryman of good repute, who sold me a plant and this leads me to say, that we should be mighty careful when making accusations against our fellows. Frequently they are unjust, which is to their injury, and to our discredit.

P. D. BARNHART.

Make up a party and visit the Show Saturday or Sunday, Sept. 30 and Oct. 1.

ROMNEYA COULTERI SEEDLINGS: TRANSPLANTING

In reference to a recent note by Mr. McGuffog on the difficulty of transplanting seedlings of this most desirable plant and the heavy percentage of loss in doing so, I have found similar difficulty with other seedlings occasionally, but I get over it by sowing the seed of any species which I know to give trouble in this way, not in pans or boxes, but in a number of small pots—four or five seeds to each pot—thinning them out, when the young plants appear, to one in each pot. It entails, of course, rather more trouble, but is well worth the extra labour because of the much greater success when transplanting to permanent quarters. I am surprised at the difficulty Mr. McGuffog has experienced in procuring plants of *Romneya* from nurserymen. I have bought them on various occasions and never had any difficulty in obtaining pot-grown specimens, which soon get established in a suitable soil. Small plants from pots put out in my London garden in the spring of last year are now flourishing and full of buds.

N. L.

—In *Gardening Illustrated*, London.

Don't miss the Show Cristobal Building, Balboa Park.

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NATIVE BIRDS DESTROY NOXIOUS INSECTS

Bronte A. Reynolds,

Editor, California Department of Agriculture.

Hundreds of timely pages have been written on the subject of birds as insect destroyers and we are fast coming to understand that the annual toll of fruit and berries contributing in season to a small part of bird dietary is small compensation when weighed against the vast good resulting from the destruction of insects that for the most part take many times greater annual toll from our fields and orchards.

On the 22nd of February the author, in company with Entomologist Thompson of the Federal Department of Agriculture, visited the great pasture region lying over against the Consumnes River in the Sacramento Valley. Enroute the entire way the roadside was riotous with the farmers' feathered allies; robins, larks, bluebirds, flickers, field sparrows, grackles, owls and many others whose identity is unknown to the writer. Reaching our destination, the entomologist pointed out on the rolling pasture land vast areas of a subdued coloring in sharp contrast to the rejuvenated green of the grass land. "Those patches are the work of the larvae of crane-flies." Closer examination of the infested areas revealed thousands of pitted depressions in the soft earth denuded of grass. "Those marks show where the birds have been picking out the worms!"

The author was informed that last year, analysis of the stomach contents of nearly every variety of bird collected in the vicinity, showed them to be fairly gorged with, not only the crane-fly worm stage but also fragments of other insects that work great damage to farm and orchard.

It is still in the memory of people living in Oregon and Washington how the great flocks of an aquatic bird, they called the "rail" famed for its insectivorous habits, visited their region. Today that bird is extinct! I firmly believe that without our native birds, the farmer could not compete with the vast hordes of insect life, whose name is legion. Let everyone endorse and support all measures for the protection of our feathered friends.—(B. A. R.)

VEGETABLE GARDEN

Continued from page 5

and foliage crops and have members of the different crops alternate.

During September a long list of seeds and plants can be put in the ground including peas, beans, cabbage and cauliflower both plants and seed onion sets and seed lettuce, radish, turnips, carrots, spinach, parsnip, etc.

Get in a few potatoes so you can have new potatoes for Xmas. Cut seed to two eyes and plant about 5 inches deep and 12 to 14 inches apart in rows 2 to 2½ feet apart.

ROSE NOTES FROM ENGLAND

"Mrs. S. K. Rindge.—The distributors of this new variety claim that there is no other bedding yellow to compare with it, and since seeing the variety growing I should regard this as true. Alongside a number of kinds, more or less known and esteemed, it stands out as being something unusually fine. The colour of the flower is chrome yellow, and the tint does not fade as the bloom opens. This is moderately full, well formed, and of nice size. The flower stem is erect, growth vigorous, and free flowering, with foliage of special richness, and apparently proof against mildew. It is a Californian variety of great distinction. I should be right in predicting for it a future, and one would also imagine that from the point of view of cut blooms it will be eminently suitable for culture under glass, superseding yellows which are now grown for that purpose. Agents for Europe are Messrs. Hugh Dickson, Ltd., Belfast.

"William F. Dreer.—The raisers of this new sort describe it as having the characteristics of its relative, Los Angeles. Grown side by side, one can see that the newer one takes its colouring from one of its parents, the varied-tinted Lyon Rose. The shading is a suffusion of rose on yellow, a delightful colour. In the matter of growth there is little to be desired, and the blooms are fuller of petals than in a number of kinds raised in these times. It is a distinctly promising novelty, which should do something to interest growers in the hybrids of Messrs. Howard and Smith, of Los Angeles.

"I take Los Angeles and Mrs. Henry Morse to be about the greatest gains in Roses within the past few years; at least, they are in commerce, and have been tried. The first-named is stated to be a seedling from Lyons Rose and Mme. Segond-Weber, and one can indeed mark the effect of each in the cross. Los Angeles takes a little colouring of both. It has the improved flower stem to the latter, and is a better thing than either."

The above are reprinted from "Gardening Illustrated" an English authority and are of interest because dealing with three roses the production of Howard and Smith of Los Angeles and who so long advertised in "California Garden".

FREMONTIA CALIFORNICA

This is one of the few plants belonging to the family Sterculiaceae that are hardy in the British Isles. Even this is only hardy in the southern and south-western counties and in a few other exceptionally mild parts, but in places where it thrives it always attracts attention by reason of its uncommon appearance. A native of California, it was discovered by Col. Fremont in 1846, and was soon afterwards introduced to England, where it

Dahlias, Zinnias and Begonias at the Show, Sept. 30 and Oct. 1.

Patronize the Garden Advertisers.

first flowered in 1854. Under favourable conditions it may be expected to attain a height of 25 feet or 30 feet, producing regular horizontal branches which, in a young state, are covered with grey down. The leaves are similar in shape to those of a Mallow, and are each 2 inches to 4 inches long and $1\frac{1}{2}$ inch to 3 inches across, dull grey-green above and covered beneath with a dense grey or brown felt. The deep orange coloured flowers, which appear from May to July, are more or less cup-shaped, each 2 inches to $2\frac{1}{2}$ inches across, the sepals being the conspicuous part. They are produced singly from the leaf-axils of current year's shoots, the flowering period continuing over a period of several weeks. The best results may be expected by planting it in well-drained loamy soil at the foot of a wall. It should be increased by seeds and be renewed as soon as it shows signs of deterioration, for it is not a long-lived plant.—In Gardening Illustrated, London.

SOME EARLY FLOWERING CEANOTHUSES

Unfortunately the early-flowering forms of *Ceanothus* are rather tender, and in most parts of the country they can only be grown successfully when planted against walls, and even then one must be prepared for a disaster in the event of severe frost being experienced. In the southwest counties they can be grown as bushes in sheltered positions, whilst one or two kinds succeed in less-favoured localities, but it is always well to remember that they are on the tender side. With this in view it is wise to root some cuttings of each sort every autumn, and winter them in a cold frame in case of accident. Cuttings inserted in sandy soil in a close frame in July root well. Fortunately, young plants grow rapidly and commence flowering whilst quite small, therefore in the event of plants being killed by frost they are easily replaced. Rather light, well-drained, loamy soil suits them best, and when grown against walls the main branches should be secured to the support and the secondary branches allowed their freedom. As the flowers are produced on the previous year's wood any necessary pruning must be left until after the flowers have faded. All secondary branches may then be cut back to within two or three eyes of the base, which will allow of the production of good flowering wood during summer. Flowering usually takes place during late April and May. All the kinds should be planted in permanent positions whilst quite small, for well-grown plants are rather difficult to re-establish after being disturbed. Some good kinds are *C. rigidus*, *C. papillosus*, *C. divaricatus*, *C. thyrsiflorus*, and *C. veitchianus*. The flowers are, in each case, some shade of blue, those of *C. rigidus* being of a purplish shade. *C. thyrsiflorus* is hardier than the other sorts and forms a large bush 15 feet high in the neighbourhood of London. Like the other

kinds, it is found wild in California, and is there known as the Californian Lilac. The variety *griseus* has lilac-coloured flowers.—In Gardening Illustrated, London.

CARPENTARIA CALIFORNICA

Given congenial conditions as to climate and soil, there is nothing among summer-flowering evergreen shrubs of greater beauty than this choice member of the Saxifrage order. Generally speaking, however, it is not a plant to garden with in the open in inland districts, while not infrequently, even in so-called favoured localities, both growth and flowering leave much to be desired. Even in the Isle of Wight we have seen it unhappy, flowering poorly, while the growth, too, was meagre. In this and other gardens further inland a rusty-looking condition of the leaf-points is set up. The finest example we have seen was growing under glass in a Herefordshire garden. That superb specimen, covering many feet of the back wall of a lean-to greenhouse, was worth a long journey to see. Its perfect health, free growth, and abundant flowering are not likely to be forgotten. The plant, indeed, was in rude health and vigour. From out of greenhouses many fine plants are crowded to make room for garish things of no beauty or ornament, and to those having such and unable to grow the lovely *Carpentaria* otherwise, I would suggest the protection the glass-house affords.

Peat, leaf soil, sand, and light loam in equal parts, with complete drainage and a cool root run, will suit the plant quite well under glass. A like soil, a southwestern exposure against a wall in favoured places may, with free syringing overhead in summer, suit this plant occasionally in the open air.—In Gardening Illustrated, London.

Flower Show, Sept. 30 and Oct. 1.

ROSECROFT LATHHOUSE TO BE CLOSED

After September the lathhouse at Rosecroft, Point Loma, will be absolutely closed to the public. This notice is given this publicity to spare any if such intentioned a considerable trip for nothing. The closing is done simply because the lathhouse has passed its zenith and every day sees it farther from its best. The Rosecrofts thank the public for its general observance of the conditions under which the lathhouse has been open to visitors two days a week for August and September and hope they may have something worth showing next year.

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